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ÆSTHETICAL NOTES.

BY FR. NIECKS.

ABOUT two years ago H. Ehrlich, an excellent musician and clever *littérateur*, published a book entitled "Musical Æsthetics in its development, from Kant down to the present time" (*Die Musik-Æsthetik in ihrer Entwicklung von Kant bis auf die Gegenwart*). Leipzig: F. E. C. Leuckart [Constantin Sander], 1881. No one taking an active interest in matters æsthetical could of course read such a work without being provoked to criticism, comment, and contradiction. At any rate, before I had read many chapters I was resolved to unburden my mind, to write a critique. But the thing was not so easily done as resolved upon. Would not a discussion of the thousand debatable points which here presented themselves fill more pages than the book itself contains? The first plan had, therefore, to be abandoned; and now, instead of giving a fair account of the work—praising the excellences, blaming the shortcomings, and indicating the still open questions—I shall treat it somewhat in the style its author has treated Wagner's literary productions—namely, drop a compliment or two in passing, and dwell at length on a few of the most glaring erroneous notions and false appreciations.

To begin with the title of the book—no unimportant matter—it is absolutely a misnomer. "Bibliographical Notes," "Handbook of Musical Literature," or "Thoughts from and on books, chiefly æsthetical," would have described its contents better. A history of musical æsthetics the book is not, not even a first sketch, a ground-plan (*Grundriss*), as the author denominates it. As a handbook of musical literature, however, the work cannot but prove of great utility, especially to all those musicians and amateurs who have not made musical literature their special study. Moreover, it is well and pleasantly written, and contains many striking remarks, excellent judgments, interesting discus-

sions, noteworthy quotations, and concise summaries of theories.

Turning from the title-page to the table of contents, one becomes at once aware of Herr Ehrlich's sins, which are sins both of commission and omission. Many of the authors cited by him will be—or would be, were they still alive—no less surprised at seeing their names in a "Musik-Æsthetik" than was M. Jourdain on learning that he had been talking prose all his life. In fact, if every writer mentioned in the book has a right to be there, then we may safely regard as an æsthetician every novelist and essayist, every supplier of daily, weekly, and monthly criticisms, and even every person who, with more or less reasonable comment, or without any comment, reasonable or otherwise, has on some occasion said that he likes or dislikes a musical work or performance. And whilst our author squanders his space so unpardonably, he devotes, of his one hundred and seventy-six pages, only five, or, strictly speaking, only four, to Lessing, Kant, Schelling, Schlegel, and the romantic poets.

If Herr Ehrlich had opened his book by saying that nothing on the subject of musical æsthetics published before the second half of this century is worthy of the attention of the philosopher, and still less of that of the practical musician and the man of science, I for one would have applauded his boldness, and though not entirely of the same opinion, could have sympathised with him to a great extent. For, after all, what do we find in the musical æsthetics of the first half of this century and of the preceding ages? Poetic rhapsodies, more or less happy guesses, and theories evolved out of the inner consciousness of systematisers, innovators, partisans, and fools. From examples such as these it would be justifiable to infer that æsthetics is the science, or rather the art, of starting, in the consideration of the beautiful in music, from anything and arriving at nothing, or of starting from nothing and arriving at anything. The cause of the fruitlessness

of almost all past æsthetical studies lies in their purely speculative nature. What musician could read the æsthetical utterances of the greatest philosophers without again and again giving way to the most irreverent hilarity? And, unfortunately, the musicians who have meddled with the science have not done a whit better, probably even a good deal worse, than the philosophers, their favourite prejudices being only too apt to lead them astray and into all sorts of pitfalls—false premises, unwarrantable conclusions, hasty generalisations, and so forth. "I think," said Faraday, "that as facts are the foundation of science, however they may be interpreted, so they are most valuable, and often more so, than the interpretation founded upon them." Now what can we expect from a so-called science whose cultivators neglect the foundation, the facts? Even if the inquirer is in possession of the requisite facts, his path is beset with many dangers. To quote one more passage from Faraday: "We may be sure of facts, but our interpretation of facts we should doubt. He is the wisest philosopher who holds his theory with some doubt; who is able to proportion his judgment and confidence to the value of the evidence set before him, taking a fact for a fact, and a supposition for a supposition; as much as possible keeping his mind free from all sources of prejudice, or, where he cannot do this (as in the case of a theory), remembering that such a source is there." Free, uninfluenced reason makes for truth. But, alas! reason is the weakest of man's faculties, and almost always in the leading-strings of his passions, desires, and inclinations, and not rarely the special pleader of his selfishness, vices, follies, and prejudices. Herbert Spencer's essay "On the origin and function of music," Darwin's remarks on the same subject, G. Th. Fechner's "Vorschule der Ästhetik," and Helmholtz's "Treatise on the sensations of tone as a physiological basis for the theory of music," outvalue whole libraries of æsthetical literature. And who would not give willingly all the essays of Beattie, Brown, Harris, Hutcheson, Avison, &c., for James Sully's "Studies in Psychology and Æsthetics" ("Sensation and Intuition"). The last-mentioned work may be recommended to those who wish to make themselves acquainted with the chief æsthetic problems, and have either no leisure or no inclination to read bulky volumes, and ponder on perplexing expositions of nebulous theories.

But to return to Herr Ehrlich, my pretext, if not my text, for this *causerie*. He makes the very common mistake of thinking that none but æstheticians who treat specially and particularly of music deserve any notice from musicians. Lessing is consequently dismissed after a few and not very flattering words. Now, in the first place, Lessing's remarks on music are by no means so insignificant as our author seems to imagine; and, in the second place, the "Laocoon," though an investigation of the boundaries of painting and poetry only, nevertheless furnishes the student of the third fine art with more food for reflection than many an exclusively musical treatise. Schumann went

too far when he said that "the æsthetics of one art is that of another; only the material is different." But whilst there are special æsthetics of the several arts, and each of them contains something which is inapplicable to the others, there is also a universal æsthetics which comprises within it all the special ones, and lays down the general principles whose ramifications and offshoots are displayed in these.

Kant, like many other philosophers who have written on æsthetics, knew little or nothing of music. Still his "Critique of Judgment" contains precious germs not only of a general theory of the beautiful, but also of a special theory of the beautiful in music. Two of several noteworthy passages in the work referred to, which I shall extract, will show that Herr Ehrlich might, with advantage to his book and its readers, have allowed the sage of Königsberg more than thirteen lines.

"If we then wish to divide the fine arts, we can, at least by way of trial, choose no more convenient principle for the purpose than the analogy of art with the kind of expression which human beings make use of in speaking in order to communicate to each other as perfectly as possible not only their ideas, but also their feelings. This expression consists of word, gesture, and tone (articulation, gesticulation, and modulation). Only the union of the three kinds of expression constitutes the complete communication of the speaker. For thought, intuition, and feeling, are thereby simultaneously and unitedly conveyed to the hearer.

"There are then only three kinds of fine arts, the rhetorical [oratory and poetry], the plastic art [sculpture, architecture, and painting, including painting, properly speaking, and landscape-gardening], and that of the play of the feelings (as external sense-impressions).

"After poetry I would place, if it is a question of excitation and stirring of the heart, that art which comes nearest to it among the rhetorical arts, and can also very naturally be united with it—namely, music. For, although it indeed speaks solely through feelings without conceptions, and therefore does not, like poetry, leave something for reflection, it yet moves the heart more variously, and, although merely transiently, yet more deeply. It is, however, really rather enjoyment than culture. What is necessarily excited by it is merely the working of what one may call a mechanical association, and has, judged by reason, less value than any other of the fine arts. Therefore it requires, like every enjoyment, frequent change, and cannot be often repeated without producing weariness. Its charm, which can be so universally communicated, appears to depend on this—that every expression of language has a corresponding tone which is appropriate to its sense; that this tone more or less denotes an affection of the speaker, and, on the other hand, also produces in the hearer the same affection, which then in the latter inversely also calls up the idea which in language is expressed with such a tone; and that as modulation is, as it were, a universal language of the feelings

intelligible to every human being, music alone makes use of it in all its expressiveness—namely, as language of the emotions.”

Not even those, I should think, who feel indignant because of the low rank assigned to their beloved art among the beautiful sisters, will deny the suggestiveness of these passages. On the other hand, it must be allowed that Kant's statements are sometimes puerile. Of his blunders we have an instance in the second of the above quotations, where he speaks of frequent repetition of music producing weariness (*Ueberdruss*). It is interesting to compare with Kant's statement that of another sage, who, like him, did not know much about the subject on which he always talked well, though often not wisely. “Music in the best sense,” Goethe tells us, “stands less in need of novelty [than poetry]; nay, the older and more familiar it is, the greater is its effect.”

Of Hegel, who, in his lectures on æsthetics (published by Dr. H. G. Hotho), has bequeathed to the students of this science an inexhaustible mine of precious ore and native metal, Herr Ehrlich gives his readers but scanty information, allows, however, that the philosopher's speculations on music are by no means to be despised—are, in fact, abounding in striking observations and profound suggestions. As a pendant to what I have quoted from Kant, I will now extract Schwegler's account (James Hutchison Stirling's translation) of Hegel's classification of the arts.

“The various forms of art depend on the various combinations that take place between the matter and the form. In the *symbolical* form of art, matter predominates; the thought struggles through it only with pain and difficulty, in order to bring the ideal into manifestation. In the *classical* form of art, the ideal has conquered its adequate existence in the material: form and matter are mutually absolutely commensurate. Where finally spirit predominates, and the matter is reduced to a mere sign and show, through and beyond which the spirit ever breaks and struggles further—here we have the *romantic* form of art. The system of the individual arts coheres also with these varieties of form in art generally, but difference in the former is proximately conditioned by difference in the material. (1) The beginning of art is *Architecture*. It belongs essentially to the symbolical form, the sensuous material being greatly in excess in this case, and the true adequacy of form and matter being still to seek. Its material is stone arranged in obedience to the laws of gravitation. Hence the character that belongs to it of mass and massiveness, of silent gravity, of oriental sublimity. After architecture comes (2) *Sculpture*, still in subjection, indeed, to a stiff and unyielding material, but an advance, nevertheless, from the inorganic to the organic. Forming it into body, it converts the matter into a mere vehicle simply ancillary. In representing body, this building of the soul, in its beauty and purity, the material completely disappears into the ideal; not a remnant of the crasser element is left that is not in service to the idea. Nevertheless the life of the soul, feeling, mood,

glance—these are beyond sculpture. The romantic art, κατ' ἐξοχήν (3), *Painting*, is alone equal to them. Its medium is no longer a coarse material substrate, but the coloured plane, the spiritual play of light; it produces only the show of solid dimension. Hence it is capable of expressing the whole scale of feelings, moods, and actions—actions full of dramatic movement. The perfect sublation of space, however, is (4) *Music*. Its material is tone, the inner trembling of a sonorous body. Music quits, consequently, the world of sensuous perceptions and acts exclusively on inner emotion. Its seat is the womb and the well of the emotional soul whose movement is within itself. Music is the most subjective of arts. But the tongue of art is loosened at last only in (5) *Poetry* or the literary art; poetry has the privilege of universal expression. Its material is no longer sound simply, but sound as speech, sound as the word, the sign of an idea, the expression of reason. Poetry shapes not this material, however, in complete freedom, but in obedience to certain rhythmico-musical laws of verse. All the other arts return in poetry; the plastic arts in the epos, which is the large complacent narrative of picturesque national events; music in the ode, which is the lyrical expression of the inmost soul; the unity of both in the drama, which exhibits the conflict of individuals, absorbed in the interests of opposing sides.”

To the above I shall yet add the following words of Hegel:—“The province of music is the ultimate subjective inwardness; music is the art of the *Gemüth* [heart, soul], which addresses itself directly to the *Gemüth* itself.”

(To be continued.)

ON PRACTICAL EDUCATION IN MUSIC.

By E. PAUER.

(Continued from page 98).

III. THE ART OF PRACTISING.

It may appear somewhat strange to talk of an “art of practising;” because practising is generally looked upon as a mere mechanical occupation, involving little exercise of the mental faculties. Yet, on going a little deeper into the matter, we find that “practice” is not merely a mechanical work, but has also an intellectual phase, which, when properly developed, produces good fruit, economy of time, saving of unnecessary trouble, and thus a readier achieving of the wished-for result. We see, therefore, that we have to contemplate two kinds of practice, the mechanical and the intellectual. When both of these are well balanced, and each is properly represented in the faculties of the student, and when they are brought to bear in equal proportion on the piece to be learnt, the result will necessarily be satisfactory; and not only will this result be attained in much shorter time, but it will also naturally be much more complete than when the mechanical or the intellectual faculty operates alone. Very few pupils understand of themselves how to

practise, and in what manner to make the best use of the time devoted to musical study. But, let me frankly declare that for this want of knowledge the pupil is generally less to blame than are the teachers, whose business it should be to take the trouble of explaining, in the most lucid and complete manner, *how* the pupil should proceed to conquer the difficulties of practice in the shortest possible time. The usual formula of the average teacher at the end of a lesson: "I advise you to practise the piece once more carefully, and with great attention," is practically worth just nothing at all. It makes the pupil no wiser than before, and gives no clue as to the manner in which this "careful" practice is to be accomplished; the teaching has not advanced a single step; the same amount of drudgery has to be gone through again, ordinarily followed by the same unsatisfactory result; the same number of hours is to be really sacrificed; and only for the pupil to find out how, in spite of practice, of all the trouble taken, and all the patience exhibited, no better performance is secured. Indeed, were it once generally recognised that the relation of the pupil to the teacher is strictly analogous to that of a wanderer to his guide, many an unpleasantness might be avoided, many a wasted hour might be spent to good purpose. The pupil, like the wanderer, enters unknown intellectual regions, which, on the other hand, have been many times traversed by the teacher, the guide. Thus many a short cut may be pointed out, which diminishes the distance; the teacher, indeed, by explaining all the difficulties which have to be encountered and conquered, may contribute in a very important degree to facilitate and shorten the process of learning.

We shall now speak of the principal rules that have to be laid down for good and useful practice. The first necessity is a practical distribution of the time at the pupil's disposal. Let us take as a starting-point the *minimum* of time, which can generally be devoted in schools and private houses to this object—one hour daily; let us at once observe that it is not the *quantity*, but rather the *quality* of the practice, which is all-important; and let us at the same time consider the amount of work that has to be done in these sixty minutes. Assuming that the pupil, in aiming at regular, systematic progress, finds it necessary to keep up technical execution, and thus regularly to practise mechanical studies, we would, first of all, establish a difference between technical Exercises and Studies. The Exercise is merely a figure or passage which is repeated over and over again, without any variation either in the harmony or melody; its object is to impart technical facility.* The Study, on the other hand, is a short musical piece, which presents the figures of the Exercise in a variety of designs. Granted

that we find in the Study the means to overcome a certain obstacle, to strengthen a certain weak point, it will yet not be denied that before beginning the Study, a thorough mastery of the Exercise which presents the same figure on which the Study is built, must be of essential importance. To give a practical example: a pupil may find an especial difficulty in producing the shake. It may be uneven, slow, and devoid of that brilliant, sparkling expression which constitutes the chief characteristic of the shake as an embellishment. Suppose such a pupil were to begin by playing a Study of shakes, he would be attacking a piece in which the shakes are presented on different notes, and in various positions; in spite of all possible trouble spent on the practice of these various shakes, the execution might still remain jerky, uneven, stiff, and devoid of real life, brilliancy, and expression—and all this for the simple reason that the *elementary* conditions necessary for a beautiful and effective shake have never been realised in their entirety; and that the pupil is yet partially ignorant of the *means* by which all these qualities are produced. In fact, the pupil has begun in the middle. But let a beginning be made with the technical Exercise; and this will do all that is required—first of all it should be played in the slowest possible time, the student watching the muscular movement of the fingers, and adopting the most practical position for the hand. Thus the student becomes intimately acquainted with all the minutest details even of the smallest, shortest figure, and gets a mastery over them; and the passage or figure is so thoroughly learnt, that it develops by degrees an involuntary and instinctive action of the fingers; in this way it becomes the pupil's *own*. And the very proceeding from the beginning, and slowly learning, examining and analysing the figure, assists the musical student's ear as much as the magnifying glass helps the eye of the scientific observer of nature in becoming acquainted with the form of an object. Thus we see, that technical Exercises are a most important item in musical study; besides, they give to the fingers the pliability, dexterity, and independence of movement, indispensable to a good and satisfactory performance. If we look deeper into the matter, we find that the technical materials of piano-forte playing are the same as those of most other instruments which require brilliancy of execution. They are, in fact, not very many—we have the scales, the broken chords or arpeggios, the shake, the firm chords, and the double notes; and of course, on the one hand, it will be understood that each of these special features possesses in itself an almost endless variety of design; and, on the other hand, that their combination, the mingling of one with another, affords to the composer an almost unlimited supply of interesting and highly fascinating means of expression and effect.

Again, these various special features demand for their full and complete development the following qualities—the "Scales" require evenness, distinctness, and the blending of one tone with another, which blending may be termed amalgamation; the "Ar-

* As such, all these Exercises can be strongly recommended:—Breslaur, E., Op. 30, Technische-Uebungen. Czerny, C., Forty Daily Exercises. Eggeing, E., Mechanische Studien. Eggeing, E., Anweisung und Studien nach Johann Seb. Bach's Methode. Henri Herz's Scales and Exercises. Hummel, J. N., Sammlung Kleiner Figuren-Uebungen (241 numbers). Knorr, Julius, Materialien. Köhler, L., Mechanische Studien. Pauer, E., Culture of the left hand, Bk. I. Plaidy, Louis, Technical Exercises. Tausig, Carl, Daily Exercises.

peggio" demands the greatest amount of continuity with lightness, a crisp tone, and we might say a kind of transparency; the "Shake" ought to be brilliant, full of life, even, and well sustained; a further excellent quality of it may be found in an effectual increasing and decreasing, without sacrificing a single one of its links. The beauty of the "Chord" depends upon its firmness, decision, and evenness; the other double-passages, like thirds, sixths, octaves, to appear really beautiful, must be smooth, equal in the respective amount of power, and distinct in their succession. These are the materials which we have thoroughly to master; and for their complete conquest technical Exercises are indispensable. These, indeed, are the elementary steps in learning to play any instrument, whether that instrument be the violin, the harp, or the piano. Of course instruments like the flute, oboe, clarinet, bassoon, horn, which can only produce one tone at a time, cannot here be included. When these first steps are correctly recognised, it will be found that they require almost daily practice; this practice must be considered as of paramount importance; and must, without question or doubt, be taken at the commencement of the practice-hour. If the pupil keeps up those Exercises regularly and systematically, day by day, it will suffice to devote ten minutes every morning to them. Fifteen minutes will suffice for the Study, especially if it is well chosen to illustrate and elaborate the preceding technical Exercises. The length of a Study, as produced by Cramer, Herz, Czerny, Bertini, Köhler, Heller, and others, is generally two pages, sometimes three pages, and very rarely four pages; its actual performance may take two or three minutes.* Taking three minutes as the average, we see that we can play a Study over five times in a quarter of an hour; but admitting that only few pupils would have sufficient patience to do this, and having said before, that it is not the quantity but the quality of practice, which secures success, we should advise pupils to play a Study over twice carefully and slowly, allowing five minutes for each time; and to take the remaining five or six minutes of the quarter of an hour to play it through twice in the proper time. But the division of time will appear even more practical when we consider it from the following point of view.

Supposing, for example, the pupil has from Monday to Thursday to prepare the Study, and the time fixed for the lesson is such as to allow one hour's practice on the very day of the hearing—when the Study is expected to go well and smoothly—we shall find that forty-five minutes can be devoted to this very Study; if such is the case, the most practical plan will be to take at the time of the first practice only *one half* of the Study, allowing twelve minutes for playing this half slowly and deliberately, and devoting three

minutes to trying it in the proper time, we shall find that the third practice may be devoted in the above order to the performance of the whole Study, and that the result will undoubtedly be a most happy and satisfactory one. Besides, if we look at the construction of a Study, we find that it is commonly divided into three parts, whereof the concluding one is usually a repetition of the first.

(To be continued.)

ON THE COMBINATION OF THE ORGAN WITH THE ORCHESTRA, ESPECIALLY IN SACRED MUSIC.

BY EBENEZER PROUT.

(Concluded from page 82.)

I HAVE devoted the greater part of this paper to an historical survey, because I believed it would be both more interesting and more profitable than any suggestions of my own. I shall now, in conclusion, add a few words as to the general treatment of the organ when combined with the orchestra. I am sure you will see with me that it is impossible to lay down any hard-and-fast rules on the subject. In the first place, no two organs are exactly alike; and, even if we find two instruments with precisely the same specification, the odds are at least ten to one that the effect of the same combination of stops on the two will not be exactly the same. But, besides this, much must depend upon the strength and composition of the orchestra with which the organ has to combine. For instance, at a festival service at St. Paul's Cathedral or Westminster Abbey, where in all probability there will be a completely appointed orchestra, the organ will be much less needed than at a small suburban church festival where the orchestra may consist of ten or twelve strings, and perhaps a stray wind instrument or two. Then, again, the choir may probably in some cases need far more support than in others. All these considerations must influence the organist, and obviously render it impossible to speak on this matter in more than very general terms. But, as a general rule, I should be disposed to lay down this principle—Provided you have any adequate orchestra, do not use the organ continuously, and when you do, be careful not to let it obscure any orchestral effects which ought to be prominent. It is needless to add that this presupposes a careful study of the score—indeed, one can hardly imagine an organist having to take part in a festival with orchestra who had not made a point of familiarising himself with the score of the music to be performed. If your orchestra is weak in double-basses, it will be advisable to strengthen that part with your pedals; and here, by the way, it may be well to remind young players that there is great danger of their over-using the lower octave of the pedals. Unless for special effects, the pedal part should not be lower than the double-bass part of the orchestra; and just as composers do not write exclusively for the lowest notes, so organists should not confine themselves, as some do, to the lowest part of

* Some of Clementi's Studies ("Gradus ad Parnassum") are of such great length that very few persons possess the physical strength necessary to play them through from beginning to end with the same energy and force. At the time when Clementi published his "Gradus"—1817—the fall of the piano keys was not nearly so deep as we find it on the modern piano. For this reason some of Clementi's Studies are now neglected; and it really would not be an injudicious undertaking to shorten the very long ones, and thus to conciliate them with our present instruments.

the pedal board. Where the bass in the orchestra is given to the violoncellos alone, neither pedals nor 16-foot manual stops should be used on the organ, because they will give the bass an octave lower than the composer intended. In fugued passages and contrapuntal music in general I should recommend that the voice parts be played exactly, without any attempt at filling up, because here the purity of the part-writing is a matter of importance; but in passages of plain and massive harmony full chords on the organ will often be found effective. In the accompaniment to solo music, if the harmony is already complete in the orchestra, it will often be best not to use the organ at all, unless it be, perhaps, for a few pedal notes. Of course, in such scores as those of Bach and Handel, where frequently the outside parts only are given, it will be needful to complete them.

One more important point remains to be considered—the question of registering; and this, again, subdivides itself into two parts: the quantity and the quality; how much tone, and of what kind. Of these two questions the former will usually be found by organists the more difficult to deal with; because it is often the case that the organ-seat is so placed that the player is quite unable to hear the real effect of his own combinations, even when the organ is unaccompanied, much more when there are other instruments with it. Sometimes the conductor, even, cannot judge of the full effect. As illustrating this point, I may perhaps be excused a personal reminiscence. Some ten years ago I went to Glasgow to play my own organ concerto at a concert. I need hardly say that I had given a good deal of thought to the registering, and had decided exactly what stops I would use for every passage. At one point in the slow movement the organ has a quiet semiquaver accompaniment. At the rehearsal I was playing this on a very soft 8-foot flue-stop, when the conductor stopped the band, and called out to me, "I can't hear the organ." I supposed I had miscalculated the effect, and was just going to increase the power, when a musician who was in the hall said, "I can hear it quite distinctly out here." "If that is the case," I said, "I shall play no louder, for I want the organ very quiet." I may add that with the orchestra playing just below me I could not hear a sound of the organ myself, and simply had to rely on my assurance of how it *must* sound below. I mention this as a practical illustration of the difficulty which sometimes exists of knowing exactly how much organ to use. It is best always to keep on the safe side, especially with a large instrument. The blare of a big organ injudiciously used will ruin the most beautiful orchestral effects, while the employment of a few delicate stops in the right place may add a peculiar charm to the tone which can be obtained in no other way.

With regard to the quality of tone which is best adapted for combining with a band, and the class of stops best to be used, I should lay down one broad and general rule—be very sparing of your reed stops.

Reeds hardly ever mix well with an orchestra; they are at best a faint and feeble imitation of the instruments whose names they bear on the draw-stops; and when the originals are present the counterfeits have no chance. If you remember that the average pressure of wind on the reed-stops of an organ may be taken as from 4 to 12 inches, while experiments have shown that the pressure of the player's breath in a wind instrument often rises to 30 inches, and sometimes even higher, it will at once be seen that the tone of an organ reed must be pale and colourless in comparison with that of a clarinet, a horn, or a trumpet. I should myself never use the great organ reeds at all, except perhaps just for a few final chords in a *fortissimo*. The 8-foot swell reeds, if the swell is kept closed, may occasionally be coupled to the great organ 8-foot flue stops, in a forte; though this should be sparingly done, and I would not advise it at all if the swell reeds are on a high pressure of wind. Similarly, the reedy-toned flue stops—gamba, keraulophon, and others of that class—should not be brought too much into prominence. Just as the reeds are a feeble imitation of the wind, the gambas are a faint reproduction of the *bite* of the bow on the strings, and their tone neither blends nor contrasts sufficiently well with the orchestra. The best stops for mixing with other instruments are the whole diapason work, and the various kinds of flutes of 8 and 4 feet, in which I, of course, include the clarabella. Reedy-toned flue stops may be added to these, provided that the full-bodied diapason tone is the predominant one; but my experience is that the best quality of gamba stops are just those which produce the most unsatisfactory effect when combined with the orchestra. In what I have just said, I am assuming that there is a fairly complete orchestra present; cases may occur in which the organ has to supply the place of wind instruments. If the originals are not to be had, the organ must serve as a makeshift; and I am not intending to say that in such a case reed-stops should not be used at all. Half a loaf is better than no bread; and I can imagine occasions on which even the solo reeds might be found necessary to realise approximately the intentions of the composer. Considerable discretion must be left to the organist; and his great aim should be not to bring his instrument into continual prominence, but to endeavour to blend it as far as possible with others, so as to produce a homogeneous quality of tone.

I have left unnoticed many points of interest; but I have already trespassed so far on your time, that I have only now to thank you for the attention with which you have listened to me.

COLOMBA: A LYRICAL DRAMA IN FOUR ACTS.

THE WORDS BY FRANCIS HUEFFER, THE MUSIC
BY A. C. MACKENZIE.

THE first performance of this new English opera took place at Drury Lane Theatre on Monday the 9th of April, and the success of the work was even greater than the most sanguine friends of the authors can have antici-

pated. *Colomba* met, indeed, with an unmistakably enthusiastic reception: the orchestral prelude had to be repeated, the composer was called before the curtain after the first act, and at the end of the opera the applause did not cease until composer, librettist, stage-manager, and singers, had all received their share of the ovation. No doubt encores would have been frequent in the course of the evening had not the continuity of the music been against such a proceeding.

To transform Mérimée's charming tale into a lyrical drama was a task of the greatest difficulty, which, however, Dr. Hueffer felicitously accomplished. The many and important alterations, eliminations, condensations, &c., to which he subjected the original, must be admitted to have been judicious. If the diction and versification of the poem are at times open to criticism, any shortcomings in these respects are greatly outbalanced by the undeniable excellences of the plot. Taking the libretto of *Colomba* as a whole, one may say, without exaggeration, that it is one of the most favourable specimens of its kind which it has ever been the lot of a composer to fall in with. For the situations are picturesque, the incidents stirring, and the lyrical passages well-felt. Mr. Mackenzie has not let any of the opportunities offered by the librettist escape him; on the contrary, he has made the utmost of all of them. Although not a Wagnerite, the composer has been wise enough to learn from the Bayreuth master some valuable lessons. First, Mr. Mackenzie makes excellent use of leading motives, that is to say, he uses them in moderation, consistently, and effectively. Further, whilst abandoning himself in the right place to a natural, unrestrained lyrical effusiveness, avoiding neither songs nor arias, duets, trios, &c., he does not piece together his work out of a number of self-contained, disconnected parts; does not allow himself to be fettered by conventional forms and formulas. Lastly, the orchestra, which the composer treats with admirable mastery, is with him not merely "a gigantic guitar," whose business it is to support the voices, but a commentator that in an unintermittent symphony accompanies the action, explaining and emphasising what is heard and seen on the stage, and supplying those things that remain there unexpressed and unrepresented. These are the lessons which Mr. Mackenzie learned from Wagner, but which he utilises in his own way. His treatment of the voices is hardly less masterly than that of the instruments: it is melodious, practicable, and generally telling. In the combination of independent, individual parts, the composer proves himself a cunning craftsman, or, rather, a clever inventor. Melodiousness is one of the most striking features of the work: there is a continuous stream of melody flowing in the orchestral symphony, and no lack of tuneful, lyrical expression in the vocal parts, for even the recitative passages receive, as far as possible, an *arioso* form. All these qualifications mentioned by me, however, do not yet complete a composer's outfit for the stage. The main question is: "Has he the gift of dramatic characterisation?" In the case of Mr. Mackenzie this question can be unhesitatingly answered in the affirmative. He finds always the right note for the affections and passions he has to illustrate; always the right colouring for the picture he has to present. But the impressiveness of his music is, above all, due to its genuineness. It comes from within, is the outflow of a truly musical nature. To be sure, *Colomba* is not without reminiscences. But there are wide differences between reminiscences and reminiscences—all depends on how and where they appear.

In short, it may be questioned whether ever a first opera was written which evidenced so much *aplomb*, so high

a degree of completeness and "go." Of course, the work is not perfect, but it seems to me that the defects are easily remediable. Moreover, several of the defects that made themselves felt at the first performance are not at all chargeable to the composer. A more finished execution—for instance, greater discretion in the accompaniment of the orchestra, and here and there a more animated and incisive declamation of the singers—will remove some. Others, again, the librettist has to answer for.

The second act, comparatively speaking, fell flat, and yet it contains the pathetic opening monologue of *Colomba*, the now piquant, now graceful, now spirited ballet music, and the powerfully-dramatic concerted pieces of the rest of the act. Little seems to be needed to make this act at least as effective as the others. The unsatisfactory close demands the authors' attention first of all. The stage business borders there dangerously on the ridiculous. Why not conclude the act with the challenge? Besides this alteration, a touch here and there to bring into greater prominence the more important points, and to quicken the march of the action, will suffice to attain the desired aim.

The first act is very picturesque and full of animation. Mr. Mackenzie has admirably succeeded in depicting the life on the quay of Bastia, with its market-women, sailors, soldiers, &c. The love duet of Orso della Rebbia (Mr. McGuckin) and Lydia, the daughter of Count de Nevers (Mlle. Baldi), is really charming; the *vocero*,* first sung by Chilina (Miss Perry), and afterwards by *Colomba* (Mme. Valleria), a very happy creation; and the fourth scene and the finale are distinguished by dramatic force. In this act the librettist has been too prolix for the composer, who had to set to music too many words which are untranslatable into that idiom, and too few which come more especially within its range. A few cuts might, therefore, have a beneficial effect, although the act has by no means been found too long by the audience. As to the third and fourth acts, I should be sorry to hear that the composer had made any important changes; I think they can hardly be improved by alterations, and it would be a pity to cut out anything they contain. In these two acts the lyrical element is more prominent, and hence the composer is enabled to unfold the full power of his art. The following parts bid fair to become at once popular:—Of the third act, the fine monologue of Orso della Rebbia ("Here will I wait her coming"), followed by the Corsican love-song, so full of sweet, heart-felt melodiousness ("Will she come from the hill? will she come from the valley? Will she proudly pass by? will she tenderly greet?"); the lovely old Corsican ballad ("So he thought of his love"),† with its exquisitely charming close; of the fourth act, the graceful duet of Lydia and *Colomba*, and the love duet of Lydia and Orso, culminating in an ecstatic *allegro con passione* ("Say of love, shall he change or alter? shall he decay or diminish?"), and the simple, hymn-like prayer which concludes the opera. But, dramatically, very impressive is the finale of the third act, and, indeed, all the rest of the music of the last two acts.

The performance of the work did honour to all concerned—to the composer, who conducted, to the stage-manager, Mr. Augustus Harris, to the orchestra and chorus, and to the solo singers, of whom, in addition to those already named, I will yet mention Messrs. Ludwig, Novara, Pope, and Esmond. To forget Mr. Carl Rosa would be downright ungratefulness, for without him this

* A *vocero* is a lament in verse, improvised by a woman over the corpse of a man (especially in the case of a murder) before a large concourse of people.

† The *vocero*, Corsican love-song, and ballad, are Mr. Mackenzie's own creations, and not adaptations of folk-songs.

opera would in all probability not have come into existence. The 9th of April, 1883, will be a memorable date in the history of English music, more especially of English dramatic music; and the creative power and perfect craftsmanship which Mr. Mackenzie has shown in *Colomba* justifies us in expecting from his pen other operas even superior to this fine work, which, having such qualities as wear well, will live and be the more appreciated the better it is known. At a time when an opera of this mettle, and so masterly a symphony as that performed lately at the Crystal Palace (Dr. Hubert Parry's in G major) are produced, and whilst Villiers Stanford, Cowen, Goring Thomas, Prout, Corder, and others of the younger generations of composers, not to mention the worthy representatives of the older generations, are in full activity, England need not despair of the future of her musical art, nay, more, need not lament its present condition.

FR. NIECKS.

MR. A. GORING THOMAS'S *ESMERALDA* AT DRURY LANE.

MR. CARL ROSA's short season at Drury Lane opened on Easter Monday with *Esmeralda*, an opera in four acts, by Mr. A. Goring Thomas. The first efforts of a young composer should be judged frankly, but leniently. We do not find in this opera all that we might wish or expect to find; but it cannot be denied that there is much fluent and tasteful writing and perception of dramatic effect. It is this last quality in Mr. Thomas's music which leads us to augur well for his future career; at present he follows too closely in the footsteps of his predecessors; and his adherence to the tastes and habits of the French school conceals his own individuality; both of these failings may, however, be ranked as separable accidents. The libretto of *Esmeralda* was arranged by Mr. A. Randegger, and the lyrics supplied by Mr. T. Marzials. In a few brief words we will describe the plot. In the first act the poet Gringoire (Mr. B. Davies) is saved from death by the gipsy Esmeralda (Miss Georgina Burns), who consents nominally to wed him. She herself is attacked by the priest Frollo (Mr. Ludwig) and the hunchback Quasimodo (Mr. L. Crotty), but is rescued by the officer Phœbus (Mr. Barton McGuckin). She obtains from him a shawl which had been given to him by his betrothed Fleur-de-Lys (Miss C. Perry). This brings the young officer into trouble in the second act. Esmeralda dancing before Fleur-de-Lys is discovered wearing the fatal shawl. In the third act Frollo stabs Phœbus at a secret interview with the gipsy. She is found beside the supposed dead body, accused of the murder, and condemned to death. In the last act Phœbus suddenly appears recovered from his wounds, and matters end satisfactorily for the lovers; but not so for the piece from a dramatic point of view.

A great deal of the music is very pleasing. We can however only mention the clever Beggars' chorus at the opening, Phœbus's song, "O vision entrancing," many passages in the third act, and the cathedral music in the last. The performance, under the direction of Mr. Randegger, was exceedingly good.

ROYAL COLLEGE OF MUSIC.

THE final examination for the first fifty open scholarships in the Royal College of Music was, it is understood, decided on Friday. The total number of applications was 1,588. These were reduced by the preliminary local examinations to 480, divided as follows: Pianoforte—Females, 185; males, 49; total, 234. Singing—Females, 124; males, 13—137. Violin—Females, 16; males, 35—

51. Composition—Females, 8; males, 22—30. Organ—Female, 1; males, 20—21. Violoncello—Males, 3. Clarinet—Male, 1. Oboe—Male, 1. Flute—Male, 1. Harp—Female, 1.

During the past week these 480 selected candidates have been under examination by the professors of the college in the various branches, at the college and in the Albert Hall. They were reduced to seventy-six, and out of these the body of professors in conclave assembled selected the final number of fifty. The professors present were Mme. Lind-Goldschmidt, Mme. Arabella Goddard, Mr. Pauer, Mr. Deacon, Mr. Holmes, Mr. Walter Parratt, Mr. Martin, Mr. Stanford, Mr. Hubert Parry, Dr. Bridge, Mr. Franklin Taylor, Mr. John F. Barnett, Mr. Eaton Faning, Mr. Visetti, Mr. Gompertz, Mr. John Thomas, Mr. Lazarus, and Mr. Barrett.

Subjoined are the names of the successful candidates and of the *proxime accerunt*:—Piano Scholarships—Ellen E. Aubin, aged 15, Jersey; Marmaduke M. Barton, 17, Leeds; William W. Cook, 15, Halifax; Lily A. Crabtree, 18, Manchester; Sarah T. F. Crowdy, 13, Weybridge; Emily R. Daymond, 16, Reading; Emily C. Fehr, 16, Leytonstone; Annie C. Fry, 18, London; Annie M. Grimson, 12, London; Beatrice E. Hallett, 14, Norwood; Frances M. E. Hime, 14, London-derry; Chas. H. Holden-White, 14, London; Louisa F. Kellett, 17, Dublin; Mary C. Macdonald, 17, Chester; Edith E. Manning, 16, Bexley Heath; Edith Oldham, 17, Dublin; Marian P. Osborn, 14, Shorncliffe. *Proxime accerunt*—Eugenie E. L. Benard, 18, London; Wm. J. Chisman, 10, London; Emily L. Gilloch, 18, London; Ada H. Green, 16, New Barnet; Atalanta K. Heap, 17, Walmer; Clara Howard-y-Gomez, 16, London; Lucy Kaye, 18, Leicester; Mabel R. Lyons, 13, London; Hannah A. Parry, 12, London; Mary B. Sanderson, 17, London; Catherine Smith, 14, Leeds; Olive B. St. Clair, 17, London; Simeon Vantyn, 14, London; Henrietta Van Velthusen, 13, Newton Abbott; Thomas J. Woolall, 16, West Bromwich.

Singing Scholarships—Julie Albu, 19, London; Amanda C. E. Aldridge, 17, London; Annie Belcher, 19, Brighton; Sarah Berry, 18, Heywood; Thomas C. Frost, 22, London; Annie H. Harding, 20, Reading; Thos. W. Page, 19, Dartford; Dan Price, 20, Dowlais; John A. Ridding, 20, Birmingham; Bertha Risch, 19, Charlton; Edith F. Robiolio, 18, London; Anna M. Russell, 20, Limerick; Emily L. Stewart, 19, Birkenhead. *Proxime accerunt*—Sarah A. Armitage, 17, Newcastle; Florence C. Boxell, 18, London; Kate E. Burrage, 21, London; Ellen M. Conway, 21, London; Ada Elkington, 17, London; Keturah Evans, 18, Dowlais; Dora M. Mawhinney, 21, London; Kate Y. McKrill, 19, London; Francis H. M. Summers, 20, Cottingham.

Composition Scholarships—Francis J. Barat, 20, London; William Duncan, 16, Sale; James M'Cunn, 14, Greenock; Arthur W. Smith, 20, Windsor; Sidney P. Waddington, 13, Leicester; Charles Wood, 16, Armagh.

Organ Scholarship—Alfred H. Brewer, 17, Oxford.

Clarinet Scholarship—Francis D. Bulkley, 16, Dublin.

Flute Scholarship—Hubert J. Lambach, 13, Edinburgh.

Harp Scholarship—Alice M. Smith, 15, Taunton.

Violin Scholarships—Arthur C. Bent, 16, London; Winifred R. Holliday, 17, London; Henry H. Inwards, 17, Luton; Emil Kreuz, 15, London; Arthur C. Rush, 14, London; Percy V. Sharman, 13, London; Wm. M. Stephenson, 9, Bingley; Jasper Sutcliffe, 14, Oldham.

Proxime accerunt—Jessie C. Hudson, 17, Twickenham; Annie E. E. Norledge, 13, London.

Violoncello Scholarships—Joseph F. Field, 16, London; Wm. Henry Squire, 11, Exeter.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

BERLIN, April 21st, 1883.

I HAVE just returned from Paris, where I heard for the first time the magnificent orchestra of Lamoureux, and the other not less remarkable one of Colonne; and admired once more the unrivalled band of the Conservatoire concerts. I was agreeably surprised to learn from our home newspapers that during my absence a scheme has been carried out, the realisation of which promises a favourable and radical change in Berlin musical life—the creation of popular concerts on the Paris model. At first sight this may appear a misplaced undertaking, for there is, perhaps, no city in the world where music is more popular, and where especially classical orchestral music is to be heard at cheaper prices, and where it is performed almost daily in three or four different places. But in all these concerts eating and drinking, men smoking and women knitting, is the condition *sine qua non*, and although music is listened to in silence, nobody will deny that by dispensing with these *hors d'œuvres* the artistic interest of the hearers would be considerably augmented, as we see it, for instance, in the Paris popular concerts. To change this state of things: to arrange popular concerts, where music is to reign exclusively, was certainly a lucky and timely idea of Herr Hermann Wolff, whose great merits as manager in all musical and theatrical matters I have already pointed out. He has also succeeded in overcoming the triple difficulty of finding a fitting locality, an orchestra able to rival with the best of our metropolis, and a conductor of first rank and generally acknowledged capacity. The beautiful but unused concert-rooms of Kroll's have been chosen, the Philharmonic orchestra, now without any other occupation, has been engaged; and Carl Klindworth, who in the course of this winter has given numerous proofs of his eminent skill and his artistic taste, has been placed at the head of the band.

The first of these popular concerts (on the 19th of April) was a complete success. The programme consisted of the introduction to Wagner's *Meistersinger*, Liszt's piano concerto in E flat, Raff's masterpiece the symphony "Im Walde," some smaller compositions for piano of Mendelssohn and Chopin, and four national dances, in which Scandinavia was represented by E. Hartmann, Spain by M. Moszkowski, Poland by P. Scharwenka, and Slavonia by A. Dvorak. In these dances, and still more in the overture and the symphony, Klindworth showed his powerful manner of conducting—a musical influence over the orchestra, such as we have not witnessed since Bülow's concerts with his Meiningen orchestra. The example of the conductor was followed by every member of the Philharmonic band: from first to last they did their duty, and they did it with real enthusiasm.

The public was extremely animated, called for the conductor after every orchestral piece, and encored the Spanish dance of Moszkowski. The pianist, Herr Alfred Reisenauer, a pupil of Liszt, and favourite of the Berlin public since his first appearance two years ago, was heartily welcomed, and had a great share in the applause of the evening. If the following five concerts prove as successful as this one, and of this I have little doubt, the further existence of our "Popular Concerts" will be secured, and a gap in our musical life definitely filled up.

The numerous musical events in the month of April can, after a season of six months of concerts and nine months of the royal opera, hardly claim the attention of the wearied public, unless they have a peculiar physiognomy and

extraordinary merit. This was the case with a concert given by the Dresden Liedertafel, on the 7th of April, under the direction of Herr E. Von Welz. Male-voice singing is generally not much respected in this country, and the so-called Liedertafel singing especially is not regarded as a serious artistic occupation; so that the old and respectable institution of the Singakademie has never allowed any association of this kind to enter within its sacred walls. The fact that an exception was made in favour of the Dresden Liedertafel was sufficient to call the attention of the public to this association; and the success of the concert proved that this time the Singakademie had good reasons not to refuse the hall. Never, indeed, has such a favour been better deserved; for the Saxon amateurs, seventy-six in number, left far behind them all male-singing associations ever heard in this city. The programme was no ordinary one; the names of the old German masters Hans Leo Hasler ("Cantate Domino") and Michael Praetorius (Choral), as well as of the worthiest disciple of Wagner, Peter Cornelius ("Der alte Soldat"), will be sufficient to give an idea of its exceptional character. In the execution of these songs the severest critic could hardly find anything to blame. The intonation was faultless, the sonority quite striking, the *nuances*—from the softest piano to a thundering fortissimo—studied with the greatest care and diligence. No wonder that the hearers were astonished and delighted, that they bestowed all possible honours on the valiant Dresden singers, and on their conductor, E. Von Welz, who, notwithstanding his youth (in appearance he has not attained his thirtieth year), governed the singers with sovereign authority, and steered his course with infallible certainty. Two Dresden artists of remarkable qualities shared this evening the thanks of the public: Frau Margarethe Stern, who displayed a good technique and warm sentiment in Schumann's "Carnival," Henselt's "Wiegeliel," and Rossini-Liszt's "Tarantelle;" and Friedrich Grützmacher, the famous violoncello player, whose well-known qualities we could once more admire in a romance of Volkmann, and several valse of Schubert transcribed by himself.

Liszt's oratorio, *Die heilige Elisabeth*, has been given in my absence by the choir under the direction of Oscar Eichberg. I am told that the execution of this grand and beautiful composition gave great satisfaction to the public as well as to the critics. Afterwards I had the pleasure of meeting the talented conductor as composer. Eichberg's four-part song, "Leise, zieht durch mein Gemüth," which I heard in the pupil-concert of one of our best singing-teachers, Frau Anna Worgitzka, is a page of charming effect and rich invention; and will be everywhere heard with pleasure if sung by such fresh and well-trained voices as those of Frau Worgitzka's choir.

LEIPZIG, April 17th, 1883.

THE yearly performance of Bach's *Matthäus Passion* was conducted by Herr von Herzogenberg, Herr Capellmeister Reinecke being absent in St. Petersburg, where he has triumphed as composer, conductor, and pianoforte-player. Herr von Herzogenberg well fulfilled his difficult task. We only object to the accompaniment of the Evangelist's recitatives on an harmonium in place of the formerly-used violoncellos and basses. Herr von Herzogenberg also included three more arias than we are used to; the concert was therefore much longer than usual. The vocalists were Misses H. Oberbeck and Miss J. Hahn, and Messrs. Diersch, Mevi, and Wollersen. Herr Diersch undertook at the last moment to sing the "Evangelist," and merits unlimited praise for his interpretation of the part. Herr Mevi, from Frankfurt a/M., in the "Christus,"

was unsatisfactory; the ladies however contributed greatly to the success of the performance. Choir and orchestra were excellent.

An event of great moment in Leipzig was the first performance of Rubinstein's opera, *Der Dämon*, on the 15th of April. Whilst the libretto remains far behind that of the *Maccabæer*, the music in its totality exceeds it in value. A certain want of self-criticism—Rubinstein's failing—is unhappily also to be felt in this work; in many places he has not realised the importance of the situation. Peculiarly charming in the first act is the scene of Tamara with her friends, and the ballet in the second act. The local colour given to the music must be generally acknowledged. The opera was well received, though not enthusiastically; on the whole the interpretation was good. Frl. Jähns, as Tamara, performed her part with dramatic power; Herr Schelper, as Dämon, gave satisfaction; also Herr Hedmonde, as Prince of Sinodal. The secondary parts also were in good hands. Even the choir—the weakest part of the Leipzig opera—executed its task in a creditable manner. The actors were frequently recalled.

On the 14th of April, Herr Franz Ondricek gave a concert in the Gewandhausaal. He was supported by Frau Sachse-Hofmeister and Frl. Anna Bock, from New York. Favourable reports had come from Vienna concerning Herr Ondricek. He has brilliant execution, and an energetic though somewhat harsh tone. His intonation is for the most part good; but, unhappily, the young virtuoso lacks taste and rhythmical feeling. Rarely—perhaps never—have we heard such continual hurrying, such a disregard for the value of notes. He who ever heard the first movement of Mendelssohn's concerto played by Joachim could not be satisfied with Herr Ondricek's playing. Besides, he took the two last movements much too fast. Beethoven's Romance suffered also by his not justly feeling the rhythm. The "Airs hongrois," by Ernst, were his best rendering, because this absolutely virtuosic music thoroughly suits him. And still Herr Ondricek even here lacked the true elegance and fine humour indispensable to such pieces. Frau Sachse-Hofmeister, was not well disposed; she does not in general gather her laurels in the concert-room. Frl. Anna Bock, from New York, proved to be quite an unfinished piano-player. She performed the Concertstück by Weber with all possible modern polish, but could not master it either in a technical or intellectual sense. She played also the trivial "Fantasie hongroise," by Liszt, in a charmless manner; and the orchestra consisting of second-rate musicians, the whole concert made quite an unfavourable impression. Nevertheless, the audience enthusiastically applauded everything. Strangers, however, are easily led astray by the tokens of approval at a Gewandhaus concert.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, April 12th, 1883.

THE most interesting feature of the season was Berlioz's *Messe des Morts*, performed at the fourth and last Gesellschafts-concert in Passion-week. The origin of that mass may be read in the composer's Mémoires. Written and performed at Paris in the year 1837, it was yet a novelty for Vienna, as well as for Germany.* An excuse for this must be found in its pretension, as the score prescribes an uncommonly great number of wood, and brass, and alarm instruments. Though the number was somewhat

reduced, the noise was still strong enough to give one a faint idea of the Day of Judgment. By studying, however, the music itself, we may often ask, whereto so much noise? Everything could be expressed with a much smaller orchestra. The power must lie in the art of composition, and not in the rude force of monster instruments. There is really not one line calculated to elevate or impress one, in a religious sense. However, the whole of the great work is interesting; and he who had the courage to begin in that way was certainly not an ordinary man. Having heard the requiem, it is easy to comprehend how the same pen could write the other and better-known works. If we only learn in the first half of the requiem the effect of instruments seldom heard together, we are somewhat compensated by the following numbers, particularly the *Sanctus* and the finale, in which the voice parts and the use of the stringed instruments are most interesting. There are no soli in the whole work; and the chorus has a great task, which was accomplished by our Singverein in a very becoming manner. And well performed was also the task of the orchestras; the great one in the middle (with four flutes, four clarinets, twelve horns, eight bassoons, &c.), and the four ones on each side (trumpets, trombones, tuba, eight pairs of drums, &c.). Herr Gericke conducted the whole with energy, and earned uncommon applause for the execution of every number.

The question about the conductorship of the Philharmonics for next season is quite decided, as Herr Jahn has declared that his duties as director of the Opera do not leave him the necessary time to continue the conductorship of the concerts (as, indeed, every one already thought) after this season. It wants, then, only a decided word from Herr Richter, and all will be on its old *status quo*. Meanwhile the latter was seen a few days before as conductor of the Philharmonics, at the performance of Beethoven's Ninth, urged on by the Wiener Wagner-Verein, for the benefit of the *Parsifal* performances in Bayreuth next July. The execution was splendid, and the great concert-room in the Musikverein filled to the last seat, and resounding with the plaudits of all the hearers. Herr Richter particularly was many times recalled. I am forced to pass by the other concerts of the last weeks, having enough to say of the Opera.

The Hofoper had the good idea to arrange a performance of another opera-cyclus of Mozart's works, written in the period from 1780 to 1791. It was a repetition of that given in January and June, 1880, and the reception was as great as the one under the direction of Herr Jauner. The unfortunate *ci-devant* director can now obtain information of the present result only from the papers of the day, reading them in his solitude in the edifice assigned to criminals, where he is expiating his penalty of three months' imprisonment for the disaster of the well-known Ring Theatre.* The undertaking was supported by Frau Wilt, the only Gast; all the other singers were members of the Institute. She was heard as Constanze, Donna Anna, Astridamante, and in the Requiem; and astonished every one with her unimpaired artistic means. Frau Lucca was the ever-liked Zerline and Despina, Frl. Bianchi a lovely Susanne and Papagena, Frl. Lehmann the gay Blondchen, Frau Materna a most excellent Elektra and Donna Elvira, Frau Papier astonishing as Sextus, Frauen Ehnn, Dillner, Kupfer, and Frl. Braga as good as ever; and so also the singers Herren Beck, Rokitsansky, Müller, Walter, Mayerhofer, &c. In the requiem, which closed the cyclüs, Frau Gomperz-Bettelheim took part, she was the former *alto* of the opera in the days of Titjens, Ander, Erl, and Staudigl; in about

* Berlioz's *Requiem* was performed at the Tonkünstlerversammlung des allgemeinen deutschen Musikvereins, at Halle, July, 1874, under the direction of Prof. C. Riedel.

* Since this letter was written, Herr Jauner has, we are happy to say, been released from prison.

FRANZ ABT'S "THE GOLDEN LINK"

Cantata for Female Voices.

No 6. CHORAL RECIT. (Noontide.)

Andante.

p
legato

CHORUS unison

The noon-day sun pours forth his strong - est rays, .And

makes us dream of gol - den sum - mer days, So we will

rest, while sis - ter Flo - ra sings The Bal - lad of the

Prim-rose, — all it brings.

poco rit *mf* *p* *rallent.*

No 7. BALLAD. Soprano and CHORUS.

Andantino

Flora.

'Tis

mf *leggiro* *cresc.* *f*

but a lit - tle flow'r of gold, That hides it - self in dale and dell, Whose

p *rit.* *rit.*

pe - tals with the spring un - fold, And for - tune for a year fore - tell! Ah

p

CHORUS.

mf

mel ah mel her lot is sweet, Who chan - ces with that flow'r to meet, Ah

mf

Sopr. Solo.

yes! ah yes! her lot is sweet, Who chan - ces with that flow'r to meet. The

maid who shall that blos - som find With joy shall greet the

rit. hap - py hour, *a tempo* For fate to her will prove most kind, And
rit. *a tempo*

bless - ings on her path - way show'r. Ah mel! ah mel! her

CHORUS.
lot is sweet, Who chan - ces with that flow'r to meet! Ah yes! ah yes! her

lot is sweet, Who chan - ces with that flow'r to meet! Her
Sopr. Solo.
tenuto e marc.

ev'-ry wish shall be ful-fill'd, And health and wealth be all her own, All

care shall fly, for it is willed That joy shall be her lot a-lonel Ah

CHORUS.
mel ah mel her lot is sweet Who chan-ces with that flow'r to meet! Ah

yes! ah yes! her lot is sweet Who chan-ces with that flow'r to

meet.

1865 she sang in the Italian opera at Her Majesty's Theatre.

To fill the ordinary time of an evening *visite*, the Requiem was preceded by a programme not particularly well chosen. It included serenade No. 7; aria from *Davidde penitente*, sung by Frau Wilt; variations for strings with two horns, from the *Divertimento* in D, all from Mozart's pen. The performances were, for the most part, excellent, an honour for the house, and a proof that the love for Mozart is as warm as ever, and will be so as long as hearts beat.

The Carl-theatre (suburb Leopoldstadt), closed many months ago for want of a director, has re-opened its doors for a short season of Italian opera. Mr. Frederic Merelli, the son of the well-known defunct *impresario*, was fortunate enough to gather together a company of good singers; and will stay here for four weeks. As star we find Frau Etelka Gerster; the next one is Signora Emilia Ciuti. No less than three *tenore*, with much voice, temperament, and ambition, prove that those pretentious voices are still at hand. Sig. Bertini as Edgardo and Riccardo, Sig. Alberto de Bassini as Ernani, Sig. Lombardo as Elvino—all three took the sympathy of the audience by storm. As baritones, Sig. Caltagirone and Sparapani are worth mentioning. Signora Ciuti was liked as Elvira and Amelia; she is a good, intelligent singer; but the "star" eclipsed all its neighbourhood. When Frau Etelka Gerster left our Conservatoire, in 1875, as pupil of Mme. Marchesi, she was already quite a perfect singer; now, after so many fatigues and voyages, the voice has somewhat suffered; but her method of singing, the *trille*, *staccato*, scale, and all kinds of *foritura*, are most excellent. Also her acting is interesting, though she is here somewhat too nervous, too restless. She was heard as Lucia, Amina, and Violetta, and met with the warmest reception. Maestro Oreste Bimboni is an excellent conductor, who knows how to hold together elements till now strange to each other.

Operas performed in the Hofoper from March 12th to April 12th:—*Carmen*, *Mignon*, *Boccanegra*, *Die Nürnberger Puppe* (twice, and a ballet), *Der Widerspänstigen Zähmung*, *Aida*, *Der Tribut von Zamora* (twice), *Der Nordstern*, *Orpheus*, *Der Schwarze Domino*, *Die Jüdin*, opera-cyclus—*Idomeneus*, *Entführung aus dem Serail*, *Figaro's Hochzeit*, *Don Juan*, *Così fan tutte*, *Zauberflöte*, *Titus* (and the epilogue, "Salzburg's grösster Sohn," with *tableaux vivants*); the Requiem (preceded by a concert); *Die Afrikanerin*, *Die Meistersinger*, *Robert der Teufel*, *Die Regimentstochter*; besides Schumann's music to *Manfred*, the drama performed on the scene.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—Beethoven's Sketch-book containing the musical subject to "Freude schöner Götterfunke" in the ninth symphony referred to in the interesting article by J. S. Shedlock in your March number on this topic is unquestionably the one presented by my father (late director of the Vienna Conservatorium, to Mr. Gustave Vetter, the well-known collector of autographs, which also contained the words: "*Macbeth* ouverture ausarbeiten," instead of, "*Ouverture* ausarbeiten," as stated by Mr. Shedlock, showing Beethoven's intention of writing or elaborating an overture to that drama, which may be of interest to musicians to know.—Yours truly, J. B. KRALL.

23, Crutched Friars, E.C., 24th March, 1883.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Mr. J. B. Krall calls attention to a quotation in my first article on Nottebohm and the Beethoven Sketch-books. I have quoted the words as Nottebohm gives them in his "Beethoveniana," p. 41, and am no further responsible for them. Mr. Krall thinks that it will be of interest to musicians to know that the word "*Macbeth*" before "Overture" showed Beethoven's intention of writing an overture to that drama. He had, as I have mentioned in the continuation of my article in the April number, commenced writing some *Macbeth* music, not, however, for Shakespere's drama, but for a libretto on the subject of *Macbeth*, which was commenced by the poet H. J. von Collin. The latter wrote the first act, which was printed in 1809; but the project was abandoned in the middle of the second act, because, according to one authority, the play "threatened to become too gloomy." There are two sheets of paper in Beethoven's handwriting which refer to the music for this play. On one, now, we believe, in the Royal Library at Berlin, stands the sketch I have mentioned in the MONTHLY MUSICAL RECORD for April, p. 82; and it seems to refer to the Chorus of Witches with which Collin's first act begins.

The other sheet contains the following remark:—"Overture *Macbeth* fällt gleich in den Chor der Hexen ein." Now, this sheet is curiously enough bound in a sketch-book to which it does not belong; and this sketch-book is none other than the one referred to by Mr. Krall, presented by his father to Mr. Gustave Vetter. It would almost seem as if Mr. Krall had mixed up the two passages. If he is speaking from memory this is quite possible. If, on the contrary, he has the book before him, and can make good his statement, he will have given an "improved reading" of some value, and may, perhaps, be able to tell us something of interest with respect to the interpolated sheet above mentioned. If a mistake of Nottebohm's should call forth any fresh information with regard to Beethoven and his work, musicians will thank Nottebohm for having made it, and Mr. Krall for having noticed it.—I remain, yours truly, J. S. SHEDLOCK.

OUR MUSIC PAGES

CONTAIN a Choral Recitative and a Ballad for Soprano and Chorus, from the "Golden Link," a cantata for female voices by Franz Abt, noticed in another part of our columns. The recitative is quiet and simple. The maidens resolve to rest while Flora sings "The Ballad of the Primrose." This piece is fresh and elegant, and the bright refrain of the chorus comes in with charming effect. These two numbers form favourable specimens of the rest of the music; and those who sing the ballad will, we fancy, not rest satisfied till they have made acquaintance with the other pretty songs, duets, and choruses, of the cantata.

Reviews.

Mendelssohn-Bartholdy's Pianoforte Works. Carefully revised and fingered by E. PAUER. (Nos. 1 to 9.) London: Augener and Co.

MENDELSSOHN'S music is justly and extensively admired and studied in this country, and therefore the appearance of the first numbers of this elegant edition of his pianoforte works deserves all commendation as being well calculated to increase that admiration and spread the study of his compositions. It is happily not necessary to

offer words of praise to ensure a favourable reception for the works themselves: they have been so long before the public that their merits are well known, and their value fully established. It is, however, with special gratification that the edition now under notice may be offered to the consideration of teachers and pupils as showing the most earnest and artistic desire to be helpful and educational. The pieces already published are the Minuet from Sonata Op. 6, the well-known "Rondo capriccioso" (Op. 14), Andante and Allegro in A minor (Op. 16, i.), Capriccio in E minor (Op. 16, ii.), "The Rivulet" (Andante, Op. 16, iii.), Fantasia in F sharp minor (Op. 28), Capriccio in A minor (Op. 33), Prelude in E minor (Op. 35), and Seventeen Variations Sérieuses (Op. 54). Each one is carefully marked with indications as to how the passages should be fingered. The experience of Mr. Pauer has suggested to him the advisability of not overloading the text with such directions. Enough has been done to show the easiest method of performance consistent with the production of intelligent phrasing, such as that which constitutes the difference between a good and a bad reading. The printing and engraving are of the highest excellence, and the prices, varying according to the number of pages required for each piece, are sufficiently reasonable to make the edition popular as well as artistically valuable.

Triumphal March, from the Cantata "Alfred." By EBENEZER PROUT. London: Augener and Co.

SINCE the first production of the spirited work whence this March is taken, at a concert given by the Borough of Hackney Choral Society, for whom it was composed, the Cantata has found its way into many places, and has everywhere been favourably received. The March is one of the most attractive of the numbers, as is proved by the hearty favour with which it is always heard. It is therefore not surprising to find that the publishers, with characteristic foresight, have provided a variety of editions calculated to minister to several tastes, and to accommodate various resources and needs. It is given forth for piano solo, for pianoforte duet (cleverly arranged by Professor Gurlitt), for the organ (adapted by the composer, and few more competent than he to do such a work), for harmonium and pianoforte (probably also by the composer), and in full orchestral score and parts. The smallness of the cost places these several arrangements within the reach of the humblest bodies of amateurs, and the care and elegance displayed in the engraving, paper, and printing, make them worthy of the favourable notice of the most luxurious.

Ouverture des Marionnettes. By C. GURLITT. Op. 105. Piano Seul. (No. 6146, 1s.) Piano à quatre mains. (No. 8546, 1s.) Deux pianos à huit mains. (No. 6654, 1s. 4d.) Pour Piano, Violin, et Violoncelle. (No. 7258, 1s. 6d.: Partition No. 7055 a, 2s.) London: Augener and Co.

SHAKESPEARE tells us of the futility of "gilding refined gold, or of painting the lily," and the readers of the RECORD will recognise the appositeness of the quotation in reference to Gurlitt's *Marionette Overture*. There is no need to praise that which is counted as excellent on all sides. There is small necessity to beg favour on behalf of that which is powerful enough to command it. All that is now appropriate is to call attention to the many and varied editions and arrangements of the composition. These fit it for all purposes. The various arrangements for piano alone, for piano duet, for two pianos and four players, for piano, violin, and violoncello, and in full

score, are such as will attract a greater attention in other channels than those in which the music has flowed before. It is certain to glide as peacefully and as pleasantly as it has hitherto done. It is particularly gratifying to find that the modest talents of the composer of this and other attractive pieces have received a just recognition.

J. Rheinberger: Quatre Pièces de Concert (Op. 9); *Cinq Images Musicales* (Op. 11); *Toccata* (Op. 12); *Aus Italien* (From Italy) (Op. 29), for Pianoforte. (Edition Nos. 6359, 6360, 6361, 6362; each, net, 1s.) London: Augener and Co.

RHEINBERGER'S life-circumstances, talents, accomplishments, and achievements, have been set forth at some length in the September number of the MONTHLY MUSICAL RECORD (1882). There are also duly noted the pleasing and musicianly qualities which distinguish his Op. 9, 11, 12, and 29, of which a cheap and yet excellently-printed edition is lying before us: the loveliness of the "Melody," the ingratiating effect of the "Wander Song," the lulling vagaries of "Dreaming," and the honest heartiness of "Olden Times" (*Quatre Pièces de Concert*, Op. 9); the sturdiness of the "Roundelay," the sweetness of the "Elegy," &c. (*Cinq Images Musicales*, Op. 11); the spirit, vigour, and irresistible drift of the "Toccata" (Op. 12); and the melodic charm and *morbidezza* of the three pieces entitled "From Italy" (*Aus Italien*, Op. 29).

Vingt Préludes. Nouvelle Série. Pour Piano. Dédies à Théodore Kirchner par STEPHEN HELLER. Op. 150. In Two Books. London: Forsyth Brothers.

THE great charm of Heller's music lies in its entire freedom from vulgarity in conception and design. Though it is thoroughly modern in type, there is never a trace of the thoughts which seem to be common property, and indicate in those who use them an absence of originality and a sheep-like following of convenient and conventional passages. The study of his music, rightly undertaken, must have corresponding effects in refining the taste and elevating the judgment of the player. The twenty preludes now before us, among the latest compositions of this graceful and prolific writer, exhibit no diminution of those special qualities which have always distinguished his artistic labours. They are bright, fresh, and spontaneous, uniting in their style the solidity of the German with the lightness and gaiety of the French schools, and preserving withal everything that is looked for and desired in modern pianoforte music more or less designed to be educational.

Rondeau à la Berceuse pour Piano. Par WALTER MACFARREN. Stanley Lucas, Weber, & Co.

A MOST ably written piece, thoroughly modern in style, masterly in conception, and scholarly in execution.

Fugue, in Octaves. Composed by FREDERICK WESTLAKE. London: Stanley Lucas, Weber, & Co.

IN the form of a fugue in two parts, in octaves, Mr. Westlake has shown great command of his subject, perfect knowledge of the form selected, and a musician-like power of telling, as it were, an interesting tale in a most fascinating manner. As a rule, fugues and fugal pieces are mere excuses for the exhibition of dry and dull scholarship. Mr. Westlake has been happy in his choice of a theme, and still more felicitous in the fashion in which he has worked it out.

Sonatinas for Pianoforte Duet. By C. GURLITT. (Op. 124, Nos. 3 and 4, each 4s.) London: Augener & Co.

ONE of the advantages of the almost universal study of music at the present time is found in the great encouragement offered to composers of all degrees of talent. So long as a writer has something to say, and can express himself pleasantly, his utterances are certain to find a hearing, if not a welcome. There exists a sufficiently liberal feeling on the part of those who have to direct and to form public opinion, as well as on the part of those who are willing to be influenced by recognised guides, to accept music on its own merits, and not because it is a reflection of some particular school, or in imitation of some particular writer who for the time holds the popular ear. Composers themselves are, moreover, encouraged to stand or fall by their own individualities, and not to count for acceptance on the ground that their thoughts are moulded after this or that pattern recognised and adopted as the formularies of a particular fashion.

Musicians no longer are so strongly imitative as heretofore. Those that are powerful soon exhibit their strength, and free themselves from the trammels of expression which link them to their willingly-accepted leader. Those that are weak remain as they began, and never awaken attention by making a bold departure.

Cornelius Gurlitt is one of those writers who has gained by the encouragement with which his works have been received. He has asserted his individuality more and more boldly in grateful response to the appreciation his labours have commanded. In the *Sonatinas* which stand among his later efforts he had rid himself of the characteristics of the school to which he seemed to belong in his first essays, and proves himself to be thoughtful, original, refined in ideas, competent in the knowledge and use of the mechanisms of his art, powerful and attractive as a teacher, and altogether a bright, particular star among the lesser nebulae in the musical firmament.

The first and second of these pleasing *Sonatinas* for pianoforte duet have already been favourably referred to in these columns. It is a pleasure to be able to say that the third and fourth not only maintain the excellence of their predecessors, but, if possible, surpass them in originality and value.

Handel Album. Containing extracts from Instrumental Music by Handel now rarely performed—the Curtain Tunes, Marches, and other Incidental Music from the Italian Operas, Selections from the Sonatas for Stringed Instruments, Organ and Harpsichord Music, Oboe Concertos, Grand Concertos, Water and Fire Music, &c. Arranged from the scores for the organ by W. T. BEST. Books XIX. and XX. (Edition Nos. 8,757 £, 2; each, 1s.) London: Augener and Co.

BOOKS XIX. and XX. complete this interesting and rich collection. It is hardly possible to say anything in recommendation of this publication that is not already made superfluous by the simple mention of the title. What could be written about Handel and his music that is not a tale told thousands of times, a tale known to young and old, master and pupil, professor and dilettante? And what need is there to point out the fact that the universally-admired organ virtuoso and skilful arranger has done his work well? Hence we may confine ourselves to two statements concerning the editing and the matter edited. The music is printed on three staves, and the time, stops, and marks of expression, are noted with great care. As to the contents of the last two books, it is as follows:—*Allegro maestoso*, with trumpets and horns, from the

Water Music; *Sarabande*, from the third sonata for two violins and violoncello; *Polonaise*, from the third grand concerto for stringed instruments; *Allegro giocoso*, from the Water Music; *Introduction and Allegro*, from the third oboe concerto; *Allegro fugato*, from the ninth organ concerto; *Andante*, from the overture to the opera *Faramondo*; and the overture to the opera *Giustino*.

Three Romances. By R. SCHUMANN. Op. 94. Violin and piano (No. 7,641, net 1s.); or clarinet and piano (No. 7,851, net 1s.); or hautbois and piano (No. 7,853, net 1s.). London: Augener & Co.

VIOLIN players will gladly welcome this new, cheap, and clearly-printed edition of the three favourite romances by R. Schumann as an agreeable addition to the repertoire of acceptable classical music. The violin part may be taken by the oboe by those who prefer that instrument, and so maintain the form in which it was originally written. The music may also be obtained arranged for the other alternative instrument, the clarinet, as well as for the violoncello. By this assortment of adaptations amateurs upon those several instruments are provided with means for "delightful recreation and improving practice," and professional people may trust to these editions as being at once elegant in appearance, accurate in text, and cheap in price.

Album pour Violoncelle et Piano. Par SEBASTIAN LEE. Vol. I. (Edition No. 7661a, net, 2s.) London: Augener & Co.

THE excellence of the former arrangements made by the editor of the present publication is a sufficient recommendation of like works from him. The present collection, comprising ten pieces by Reinecke, X. Scharwenka, Moszkowski, Hauser, Löw, Schumann, Lotti, Reber, and David, arranged for violoncello and pianoforte, is welcome for itself and for the object it proposes to serve, without counting the recognised worth of the music of such masters whose thoughts have supplied the themes for treatment.

The Golden Link. A Cantata for Female Voices. By FRANZ ABT. (Edition No. 9045, net, 2s.) London: Augener & Co.

THE "Golden Link" is the beautiful primrose so plentiful in our streets at the present moment; it is a link uniting spring and summer, and from its aureate hue a golden one. The argument of the cantata is as follows:—Country maidens are searching through the woods and meadows for the first primrose; good fortune until the following spring awaits the lucky first finder. After a short instrumental introduction, we have a chorus of the maidens singing about the rising sun, the warbling birds, and the flowrets "on the dewy lea." The music is bright and tuneful, and the part-writing interesting and effective. Aline, one of the happy band, is now heard in a recitative and air (mezzo-soprano), extolling the joyous spring morn, in simple and appropriate strains. A choral recitative follows, in which the maidens announce their intention—

In mossy dells, along the streamlet's brink,
To seek a treasure, e'en the "golden link."

We then have a cheerful and tripping duet (soprano and contralto) between Flora and Roselle. They have started out to find the precious flower. Another choral recitative leads to a ballad (soprano and chorus), telling how sweet her lot "who chances with that flower to meet." The

next number is a chorus, "Eventide." The day has gone, and vain has been the maidens' quest. The music is charming, and the accompaniment very graceful. Roselle now comes forward; she has found the prize. In the trio, chorus, and finale, the rest congratulate the lucky one, and, like sensible maidens, resolve without delay "to hie away home." The music throughout this little work is simple and yet exceedingly attractive; it is written by one who understands the art of studying the compass of the voice, and thus the cantata cannot fail to please all who like cheerful song and sparkling melody.

Reflections upon Ch. Gounod's Sacred Trilogy, "The Redemption." By JOSEPH GODDARD. London: Goddard.

THE author of this little pamphlet examines the various sections of Gounod's now celebrated Trilogy, and shows us how thoroughly the composer aimed at a musical setting of religious poetry rather than a mere art display. He feels, therefore that it is a work which demands moral sympathy as well as artistic. It is curious and interesting to see how of the two prominent composers of the day, Gounod and Wagner, each in his own peculiar way, is seeking not only to combine the arts of poetry and music, but also to establish the relationship between art and religion. Mr. Goddard writes in a thoughtful spirit, and his remarks will be read with interest by all musicians who take an interest in questions relating to the philosophy and mission of the arts.

Concerts.

CRYSTAL PALACE CONCERTS.

THE programme of the concert on the 31st of March included Schumann's Second Symphony in C and Mendelssohn's "Calm Sea and Prosperous Voyage" Overture. Señor Sarasate was again the solo violinist, and exhibited his marvellous powers as an executant in Wieniawski's Second Concerto, and in his Spanish Gipsy Melodies. Mme. Rose Hersee was the vocalist.

On April the 7th Mr. Hubert Parry's Symphony in G was played. This work, written for and performed at the Birmingham Festival last year, is the composer's first attempt in the highest branch of musical composition, and of his skill and mastery there can be no question; but the creative faculty is not sufficiently powerful. Hence, although one admires the writer's industry and earnestness, the labour bestowed does not always produce a satisfactory result. In plain words, one feels that something is wanting. The first movement and some parts of the Andante are exceedingly pleasing, and we are inclined to consider the former the best portion of the symphony. It was finely played and very well received, and the composer acknowledged from the gallery the tokens of approval bestowed on his work. Mr. Richard Rickard played Chopin's Concerto in F minor. The programme included a selection from the Ballet Airs from Gounod's *Le Tribut de Zamora*. Miss Annie Marriott was the vocalist.

The concert on the 14th does not call for particular comment. Berlioz's *Harold in Italy* was performed, the viola part well given by Mr. Krause. Besides this, there were Dvorak's first set of Slavonian Dances, and Weber's Overture to *Euryanthe*. Miss Mary Davies was the vocalist.

On April 21st Señor Sarasate was again the violinist, and he gave a magnificent rendering of Max Bruch's clever and effective Violin Concerto in G minor. He also played with marked success a Romanza and Habanera of his own.

The programme included Brahms' Symphony in D and Mr. Mackenzie's Scotch Rhapsody No. 1, written at the request of Mr. Manns for the series of concerts which he conducted in Scotland in the winter of 1879. Mr. Egbert Roberts was the vocalist.

MR. W. BACHE'S PIANOFORTE RECITAL.

THE annual recital of this earnest and able artist took place at St. James's Hall on Monday afternoon, April 9th. Mr. Bache devoted the whole of his programme to Beethoven, and no better name could have been selected for a scheme of this kind. Last year Liszt's compositions were chosen, but the effect was decidedly monotonous. The concert commenced with the Thirty-two Variations in C minor. The performance was technically correct; and, in addition, much taste and feeling were imparted to a piece in which the mechanical aim of the composer is specially prominent. The fine Sonata in D minor (Op. 31, No. 2) did not receive full justice at the hands of the player; the middle movement was, however, rendered with delicacy and finish. After Mr. Shakespere had sung, and in an artistic manner, the Liederkreis, "An die ferne Geliebte," Mr. Bache played the Sonata in B flat (Op. 106), the longest, the most difficult, and, according to some, the greatest, of all Beethoven's sonatas. The pianist may be congratulated on the manner in which he achieved his task; the fugue especially was played with great precision and vigour. The programme concluded with the peculiar "Rondo a Capriccio" entitled, "Rage over the lost penny, vented in a Caprice." The room was fairly well filled, and the concert-giver met with a hearty reception.

SEÑOR SARASATE'S CONCERTS.

THIS distinguished violinist gave two evening concerts at St. James's Hall on April 9th and 19th. At the former he performed Beethoven's and at the latter Mendelssohn's Violin Concerto. His pure intonation, his marvellous mechanism, and the vigour and brilliancy of his playing, are universally acknowledged; but when interpreting masterpieces such as those mentioned he does not fully satisfy listeners who wish to be absorbed by the music, and for the time being to forget the player. If Señor Sarasate could accomplish this he would be decidedly one of the greatest artists now before the public. In a fantasia on airs from *Carmen*, and another on airs from *Faust*, he displayed mechanical ability of the highest order; and it seems useless to object to light and brilliant, but inferior pieces, when they are received with applause far exceeding that bestowed on high-class music. Of all the show pieces performed by Señor Sarasate, the most effective and characteristic are his "Spanish Dances." At the first concert Mr. Cusins, with the orchestra of the Philharmonic Society, gave Schubert's symphony in B minor, and the Notturmo and Scherzo from the *Midsummer Night's Dream*; and at the second Beethoven's Symphony in C minor, and some of the ballet music from Rubinstein's *Il Demonio*.

HENRY LESLIE'S CHOIR.

THE second subscription concert was given at St. James's Hall on Saturday afternoon, April 14th. The programme included some well-known madrigals and part-songs, and three novelties: a cleverly-written part-song, "Winter Days," by Mr. Caldicott; a pleasing trio, "Hope," by Mr. J. C. Ward, in which the voices are accompanied by treble, bass, and contrabass concertinas; and a part-song, "My

Lady comes," by Pinsuti. Mr. Caldicott's song has been selected for the competition of choirs at the approaching Eisteddfod at Cardiff. "Hope" was effectively rendered by the Misses Robertson and Mr. J. Robertson. The singing of the choir deserves praise; but as it must of necessity be judged by a high standard, we feel that with regard to purity of intonation, balance of voices, and general finish, something has yet to be accomplished before the fac-simile of the former choir is obtained. Mr. A. Randegger is an efficient conductor, and will certainly do his very best to improve and perfect the singing. Señor Sarasate and M. de Pachmann both performed at this concert, and were received with enthusiastic applause. The Russian pianist again proved himself a fine interpreter of Chopin's music; but in a "Galop" by Rubinstein he merely displayed his powers as an executant. Señor Sarasate in a *Faust* fantasia satisfied the audience; it is, however, to be regretted that an artist of such talent should play music so little worthy of his art.

Musical Notes.

THE *première* of Léo Delibes' *Lakmé*, comic opera in three acts (the libretto by MM. Gondinet and Ph. Gille), took place at the Opéra Comique (Paris) on Saturday, the 14th of April. Some critics express their disappointment, others their satisfaction. But though *Lakmé* is not a perfect music-drama, it seems to be a pleasing comic opera; and though it may not redeem the promises of the composer's early works, it is no unworthy successor of *Jean de Nivelle*. At the Opéra, Saint-Saëns' *Henry VIII.* attracts still large audiences.

ON the 1st of April, Padeloup (Cirque d'Hiver) brought to a hearing a new French work, *Endymion*, a mythological poem by Louis Gallet, set to music by Albert Cohen.

GEORGES BAYER, of the Paris *Figaro*, has carried off the Rossini prize of 3,000 francs for the best opera libretto. He had no less than 168 competitors. The words have been published for the benefit of composers, and intending competitors have to send in their music before the 1st of November—rather a short time for the production of a *chef d'œuvre*.

VERDI'S *La Forza del Destino* has been performed at Antwerp, where, however, it met with a bad reception.

Tripilla, a new opera by Luigi Luzzi, has proved a failure at the Paganini Theatre (Genoa); and the success of *Dejanice*, by Catalani, at La Scala (Milan), seems to have been of a very doubtful nature.

ANGELO NEUMANN has gone with his Wagner company to Italy, where he intends to visit Venice, Bologna, Milan, and some other towns. What will the countrymen of Bellini, Donizetti, and Rossini, say of the *Ring des Nibelungen*?

THIS year's Lower Rhenish Festival—the sixtieth—will be held at Cologne. As soloists have been engaged, Lili Lehmann, of Berlin (soprano); Hermine Spies, of Wiesbaden (contralto); Emil Götz, of Cologne (tenor); Carl Mayer, of Cologne (bass); August Wilhelmj (violin); Johannes Brahms (piano). The programmes comprise the following works:—Brahms' Second Piano Concerto and Second Symphony; Hiller's Ballad, *Richard Löwenherz*; Mendelssohn's Psalm, "When Israel out of Egypt came;" Wagner's *Faust* Overture; Haydn's *Creation*; a *concerto grosso* by Handel; and several works by Beethoven, Schumann, &c.

A COMPETITION on a grand scale for choral societies and bands of wind instruments will be held in the latter part of August (25th to 28th) at Aix-la-Chapelle. Many prizes, consisting of gold and silver medals, accompanied with sums of money, from 200 to 1,800 marks (£10 to £90), are promised to the best competitors.

ON the 4th of April, towards noon, the Nationaltheater at Berlin was destroyed by fire; four days before, on the 31st of March, the Andreani Theatre at Mantua met with the same fate.

DURING the Tonkünstlerversammlung (meeting of musicians), which is to take place at Leipzig on the 3rd, 4th, 5th, and 6th of May, will be brought to a hearing, Sonata for orchestra by Giovanni Gabrieli; *Die sieben Worte*, by Heinrich Schütz; Requiem in B minor, by Felix Dräsecke; string quartet by Rimsky Korsakoff; symphony in E flat major by A. Borodin; *Gesang der Parzen*, by Brahms; pianoforte concerto in E flat, and *Prometheus* (a symphonic poem with choruses), by Liszt; and *Faust* overture, "Kaisermarsch," and Prelude and close of the first act from *Parsifal*, by Wagner.

RUBINSTEIN'S *Demon* was last month performed at Leipzig, and the same composer's *Maccabees* is in preparation at Dresden.

CARL REINECKE, invited by Rubinstein, visited St. Petersburg in the second half of March. His playing and compositions were much applauded, and he met in every respect with a flattering reception.

THE Spohr monument was unveiled at Cassel on the 5th of April. Connected with this ceremony was a commemorative performance, on the 3rd of April, of the composer's opera, *Jessonda*, preceded by a festival play by Mathilde Paar.

A SISTER of Richard Wagner, Ottilie Brockhaus, the widow of Hermann Brockhaus, the Orientalist, died the other day at Kiel.

AMONG recent German books treating of matters connected with music and musicians may be mentioned, "Richard Wagner," a short biography by Richard Pohl (Leipzig, Breitkopf and Härtel); "Gasparin Luigi Pacifico Spontini," a biographical sketch, by E. Robert (Berlin, Latte); and "Der Clavier-Pedalzug, seine Natur und künstlerische Anwendung," a treatise on the artistic use of the pianoforte pedal, by Louis Köhler (Berlin, B. Behr).

FROM Paris the death is announced of the pianist-composer, Henry Ketten. He was born at Baja, in Hungary, on the 25th of March, 1848, and entered the Paris Conservatoire in 1857, remaining a pupil of that institution till 1863. His master for pianoforte-playing was Marmontel; his master for composition, Halévy. In 1864 he returned, however, to the Conservatoire, and prosecuted his studies under Reber.

THE eighth Triennial Handel Festival will be held at the Crystal Palace on June 15th, 18th, 20th, and 22nd. On the first day, as usual, the great rehearsal will take place. *The Messiah* will be given on the Monday, *Israel in Egypt* on the Friday, and the Selection on the Wednesday. The vocalists engaged are Mesdames Albani, Valleria, and Clara Suter, Miss A. Williams, and Miss A. Marriott; Mesdames Patey and Trebelli; Messrs. Lloyd and Maas; and Messrs. Santley, King, Bridson, and Foli. Chorus and orchestra, numbering about 4,000 performers, will be under the direction of Sir Michael Costa.

HERR HANS RICHTER announces a series of nine orchestral concerts on the following dates:—May 7th,

10th, 21st, 28th, June 4th, 11th, 18th, 25th, and July 2nd. The first part of the programme on May 7th will be devoted to Wagner, and will include the *Faust* overture, the "Vorspiel" to *Parsifal*, the "Vorspiel and Liebestod" from *Tristan*, and the *Siegfried* "Funeral March."

THE following are the novelties to be produced at the Leeds Festival next October:—Oratorio, *King David*, by G. A. Macfarren; *The World's End*, symphony oratorio, by Joachim Raff; *Sardanapalus*, secular cantata, by Frederic Clay; *97th Psalm*, by Joseph Barnby; and an Orchestral Suite by Arthur Sullivan. The programme will also include Beethoven's *Mass* in D, Rossini's *Stabat Mater*, Niels Gade's *Crusaders*, and other works.

MR. PROUT'S *Alfred* was performed with great success by the Brixton Choral Orchestral Society on Monday evening, April 9th. The solo vocalists were Miss Hilda Coward, Mr. Alfred Kenningham, and Mr. John Bridson. The work was conducted by Mr. William Lemare.

IN Wiener-Neustadt died, on April 8th, Franz Lorenz, physician and writer, born at Stein, Lower Austria, April 4th, 1805. He published "Haydn, Mozart, and Beethoven's Kirchenmusik," &c.; "Mozart als Clavier-Componist" (both in 1866, Leuckart), and many interesting contributions about the mentioned classics in various Vienna papers. By his pamphlet, "In Sachen Mozart's" (Vienna, 1851), he first animated Von Köchel to undertake and publish the well-known Mozart Catalogue, in which his name is much praised (Preface XVII.), as also in Otto Jahn's Mozart biography.

M. PASDELoup wishes to sell the proprietorship of the "Concert Populaire," and proposes the formation of a joint-stock company with a capital of 200,000 francs (500 francs per share), of which 50,000 francs are to serve as a floating capital, and the rest is to be given to him in exchange for the cession of the title "Concert Populaire," the lease, his library and musical instruments, and his subvention of 20,000 francs. The shareholders would have to decide whether M. Pasdeloup is to continue or to resign the direction of the concerts.

ON the 2nd of April Franz Lachner celebrated his eightieth birthday. Congratulations from the king, civic honours conferred upon him, telegrams from most of the operatic institutions in Europe and several from America, serenades, &c., proved in how great esteem the veteran is held by the world at large, as well as by his fellow-citizens.

ON April 10th Mr. Geaussant gave a very successful performance of *The Redemption* at St. James's Hall. The vocalists were the Misses Mary Davies, Fonblanque, and McKenzie, and Messrs. Lloyd and Santley.

MISS AGNES ZIMMERMANN gave her first Chamber Concert at the Royal Academy of Music on Thursday, April 19th, assisted by Messrs. Straus, Ries, Zerbini, and Pezze, and Madame Sophie Löwe. The programme, an interesting one, included Mr. C. V. Stanford's sonata in D (Op. 11) for pianoforte and violin, Rubinstein's pianoforte quintet in G minor, and Schumann's magnificent "Fantasie" (Op. 17) for pianoforte solo.

REHEARSALS for the Handel Festival will be held at Exeter Hall on June 4th and 11th.

THE Royal Italian Opera at Covent Garden will commence to-day. The only novelty promised during the season is *La Gioconda*, by Boito and Ponchielli.

REPORT speaks most favourably of Herr Hyllested, a youthful artiste, who has been giving pianoforte recitals at Edinburgh and other places. He will appear in London during this month.

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- Almand II. D.

- Fugue. C.

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- Suite I. G. (Prelude, Almand, Courante, Minuet.)

- Suite VI. D. (Prelude, Almand, Courante.)

- Suite II. G minor. (Prelude, Almand, Courante, Saraband, Chaconne, Siciliano.)

- Suite VII. D minor. (Almand, Courante, I, II.)

- Suite III. G. (Prelude, Almand, Courante.)

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- Ground. E minor.

- Suite V. C. (Prelude, Almand, Courante, Saraband, Cebell [Gavot], Minuet, Riggadon, Intrada, March.)

- Toccata. A.

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- Courante I, II. A flat.

- Suite VIII. G. (Prelude, Almand, Courante, Saraband, Cebell [Gavot], Minuet, Riggadon, Intrada, March.)

- Prelude. G.

- Suite IX. G. (Prelude, Almand, Courante, Saraband, Cebell [Gavot], Minuet, Riggadon, Intrada, March.)

- Overture. C minor.

- Suite X. G. (Prelude, Almand, Courante, Saraband, Cebell [Gavot], Minuet, Riggadon, Intrada, March.)

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- Almand. A flat.

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- Sonata V. A flat. (Poco Largo Gavotta.)

- Sonata II. E minor. (Andante, Adagio, Allegro.)

- Sonata VI. G. (Affettuoso, Presto [Gigue].)

- Sonata III. G. (Prelude quasi Improvisazione, Allegro, Minuet.)

- Sonata VII. A. (Presto, Andante, Allegro.)

- Sonata IV. D minor. (Andante, Siciliano, Fuga, Allegro.)

- Sonata VIII. G. (Minuet and Variations.)

- Sonata V. A flat. (Poco Largo Gavotta.)

- Sonata VI. G. (Affettuoso, Presto [Gigue].)

- Sonata VII. A. (Presto, Andante, Allegro.)

- Sonata VIII. G. (Minuet and Variations.)

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